Film-Making by the Book (Print of Table of Contents in introduction and simple one paragraph reconstruction)

By Italian Writer’s Edition

<iframe

src="https://archive.org/embed/filmmakingbybook0000marc"
width="560" height="384" frameborder="0"
webkitallowfullscreen="true" mozallowfullscreen="true" allowfullscreen
></iframe>

I. Pasolini and Antonioni

Develop a narrative of the Bible, even in Visconti’s more older cinema narrative, or in fact in modern Gospel works or even in Antonioni’s antagonistic modernism.

Most of these films develop the modernist Italian which traces politics in it as revolt – which then is background and foreground as sublime narratives even of love in this context of rebellion and love.

Now if we judge the Bible – it has this modern figurative even of any circumstance – any daily circumstance is won by a heroe. He solves the case in the Bible – that when he is dying in a gun shot in Antonioni, he then gets up and walks into a train or bus. This then is the worst life of people, that they are in Decameron in Pasolini, who shoots spiritually what ends as politics – it is to trace this type of film making by the book.

II. Le Cine del Victorie

En exactemente le profundici de le problema de le Gospel o de la Bible, este la combinación de un argumento

con la social realismo, y la surrealismo, en la process de la políticos.

En le context de shot en Antonioni – le shot este le nearalici que cambia a distante y la nearici y según un político que en Pasolini es la misma pero mas Churchisti.

Le forma es le Bible también en distreci de la vi, le cambia le performancia a la runini.